

understanding and feeling for space, volume, dimension; for balance, static and dynamic; for positive and active, for negative and passive forms. We stress economy of form, that is the ratio of effort to effect.

Comparisons of various examples in architecture, sculpture, painting, help to make clear the conceptions of proportion, function, constellation, and composition as well as those of construction and combination.

In short, Werklehre is a training in adaptability in the whole field of construction and in constructive thinking in general. Although we do not actually make practical things, the Werklehre is not opposed to handicraft work but is its very foundation.

Color we consider first as working material and we study its qualities. Sound production comes before speech, tone before music. And so at first we study systematically the tonal possibilities of colors, their relativity, their interaction and influence on each other, cold and warmth, light intensity, color intensity, physical and spatial effects. We practice translating color combinations into different intensities, and from colorful to colorless colors. We practice color tone scales, color mixtures and interpenetrations. We study the most important color systems, not for the sake of science or to find the harmony of colors in a mechanical way, but to learn to see and feel color. To prepare for a disciplined use of color and to prevent accident, brush, or paint-box from taking authorship.

Even after these fundamental studies that occupy half a year we are not in a hurry to make paintings. The studies that follow, from nature or model, are in principle concerned with the relationship between color, form, and space. Serious painting demands serious study. Rembrandt, at the age of thirty, is said to have felt the need of twenty years of study for a certain color-space problem.

By making an extended study in the three provinces of form, material, and color, we provide a broad foundation for the widest variety of tasks and for later specialization. No problem of form lies outside our field. Thus we do not cultivate dilettantism — just